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AMERICAN ART NEWS.

Successor to HYDE'S WEEKLY ART NEWS.

Vol. III. No. 59.

NEW YORK, DECEMBER 24th, 1904.

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EXHIBITIONS.

Astor Library Building.—Russian and Japanese caricatures.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Brandus Galleries.—Portrait and figure works by early French Masters.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Durand-Ruel Galleries.—Modern paintings and old masters.

Duveen Galleries.—Works of art.

E. Gimpel and Wildenstein Galleries.—High class old paintings.

Ehrich Galleries.—Early Italian, Spanish, Dutch, Flemish and English paintings.

Fifth Avenue Art Galleries.—Rare Oriental rugs.

Knickerbocker Art Galleries.—Antique and modern furniture.

Knoedler Galleries.—Paintings, water colors and engravings.

Lenox Library Building.—Bracquemond etchings.

Metropolitan Museum of Art.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

Oehme Galleries.—Paintings and water colors.

Pratt Institute (Brooklyn).—Paintings and water colors.

Wunderlich Galleries.—Dry point etchings by Otto J. Schneider.

This week brings the so-called holiday lull in the art world. There are no sales of importance, no exhibitions of note and artists and dealers will make merry with their fellows and dismiss the thoughts of business for the enjoyment of the pleasures of the Festival. We wish our readers, subscribers and patrons the merriest of Christmases and the happiest of New Years.

The old Academy of Design will open the exhibitions of the New Year with its annual display in the Fine Arts Galleries, which will begin with a press and private view on Friday next, and be thrown open to the public on Saturday. We are promised some surprises in the Academy display this year, and the hanging of a number of selected canvases by the stronger Western artists, is, in itself, a notable departure on the part of the old institution, and is significant in that it implies the broadening of the somewhat narrow lines on which it was conducted in former years.

It is understood that later in the season there will be a sale of the works of the late Robert C. Minor, paintings and sketches left in his studio at the time of his death. The auction and exhibition will take place at the American Art Association galleries.

The most important art exhibition of the season and one of the most extensive ever held in the West is announced for the Art Institute of Chicago in January.

It will be an exhibition of portraits, under the management of the Art Institute and the exhibitors' committee of the Municipal Art League.

An excellent plaster cast of Houdon's bust of John Paul Jones has been given to the Corcoran Art Gallery, in Washington, by F. D. Millet, the painter. The bust has been placed on exhibition in the loan room with other examples of modern sculpture.

The portrait reproduced on this page was recently painted by Mr. H. Jones Thaddeus and is an excellent example of his brush. The fair subject is Mrs.

The portrait of William M. Chase, by Sargent, is to be on exhibition at the Brooklyn branch of the New York School of Art, at 49 Court Street, during the coming month, and afterwards at the New York studios, 57 West 57th Street.

Lucius Hitchcock will give a course of illustrated lectures on composition at the New York School of Art during the month of January.



PORTRAIT OF MRS. PIERRE LORILLARD RONALDS
By H. Jones Thaddeus

Pierre Lorillard Ronalds, formerly Miss Bertha Perry, and a daughter of Mr. and Mrs. William Perry, of New York.

At the Pennsylvania Academy of Arts, Hugh M. Breckenridge has recently had an exhibition of some of his works in oil, water color and pastel.

Under the most favorable auspices the Corcoran Art School in Washington has been reopened for the season. The monthly art talks which have always been helpful and interesting are being continued this season.

An interesting lecture was given on Dec. 21 at the Pratt Institute on gothic art, architecture, sculpture and decoration.

The awards at the Washington Water Color Club's exhibition this year are: To Miss Bertha E. Pemie, the first Corcoran prize of \$100 for "An Italian Saltship"; to Miss Elizabeth Shippen Green, the second Corcoran prize of \$50 for a calendar design, and to H. Hobart Nichols the Parsons prize of \$50 for "Twilight in Maine."

An interesting exhibition and sale took place in Providence a short time back, of oil paintings, water colors and engravings owned by the late Gen. Olney Arnold, of Pawtucket. Gen. Arnold was well known as an art collector and connoisseur and the exhibit attracted many art lovers in Providence and the vicinity.

The Brooklyn Art School, which has been in formation, will be known as the Brooklyn Heights School of Art. Four very able instructors have been chosen.

Immediately after the holidays the annual exhibition of the Adelphi Club, Brooklyn, will be held.

At the Art Students' League will be given a series of lectures on composition, by Howard Pyle, beginning on Jan. 7 and occurring on alternating Saturdays.

Judge Platt, in the United States District Court, held recently that imported Carrara marble altars are free of duty under the paragraph of the tariff law relating to works of art. This reversed the ruling of the Collector of the Port, who assessed a duty of 50 per cent. ad valorem.

It was shown that the importations, consisting of a main altar, two side altars and an altar railing, were designed by Martino Barsanti, a sculptor, a graduate of the school of Fine Arts at Pietrasana, Italy, who supervised the construction and shipped the structures to New York.

The altars are now in the Church of Our Lady of Sorrows at Philadelphia, having been donated by Thomas O'Donnell, a wealthy parishioner.

On Saturday and Sunday last the New York School of Art held an exhibition of the work of the Illustration, Costume and Sketch classes and of a few canvases by the teachers in the school, William M. Chase, F. Luis Mora, Douglas John Connah, Lucius Hitchcock, Robert Henri and Kenneth Hayes Miller, and of posters by Edward Penfield. The students' work showed promise in almost every instance. Chase's contribution was an unfinished portrait of a woman, seated at a spinet, with a little girl watching her; Mora sent a strongly drawn and colored figure of a Spanish water carrier, and Henri, fine and strong studies of a ballet girl, and the bust of a colored boy.

Newcastle-on-Tyne, England, has been made the richer by a gift of a \$150,000 art gallery presented by Alexander Laing. Among other things it is to contain a collection of paintings by British artists, from Hogarth to those of modern times.

The Boston Art Club's 71st exhibition will open January 6 and close February 4. The sum of \$1,000 has been appropriated for the purpose of buying one or more works. The fact that purchases are made by the club has always assisted greatly in inducing artists in other cities to contribute their best works.

The exhibition will be limited to oil paintings and sculpture.

Original works which have never before been shown publicly in the city of Boston are eligible to go before the jury of selection, composed of Frank H. Tompkins, Horace R. Burdick, John J. Eune Ring, Charles F. Pierce, Scott C. Carbee, Jr., A. S. Monks and William P. Burpee. Pictures must be ready December 26. Schedule of intended contributions must be forwarded by mail to Daniel J. Strain, chairman of Exhibitions Committee, Boston Art Club, or before December 19.

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The controversy as to the genuineness of the Velasquez portrait in the Boston Museum continues, and is still as far from settlement as ever. Self-styled experts, and other would-be experts, have rushed and are rushing into print to give their views of the matter, and "all day long the noise of battle rolls along the coast, and by the winter sea."

Mr. Herman Linde makes the sensible suggestion in a letter to the New York Times, that if Dr. Ross had called expert testimony before he recommended the purchase of the Velasquez picture in Madrid, he had such near at hand in the persons of noted judges and critics of art. In other words, why didn't he send a boy to look?

There is another side of this question of the agitation of a possible mistake on the part of the Boston Museum. Every questioning of a picture or art work makes American collectors and buyers already timid, the more so, and directly affects the artists and the dealers of the country and their business. That there are unscrupulous art dealers there is no question, and that fraudulent art works and objects are sold both here and abroad is also unquestioned, but there are also many honest dealers, while it is rare to find a dishonest artist, and the business and art of these should not suffer because of the dishonesty of others here and there. Even the Louvre, as was suggested last week, has been deceived in an art purchase, and yet who will question the fact that the art treasurer of the Louvre have not benefitted the cause of art the world over? The accidental mistake of an individual or institution should not cast suspicion on all art works offered for sale.

A safe rule for the individual collector or buyer of art objects, as well as for the trustees of a museum or other art institution, is to patronize only dealers and artists of good reputation, and then, if inexpert or doubtful, not to buy until after honest, and as far as possible, expert opinion has been made use of. Beware of the itinerant dealer in Corots and Raphaels, the artist whose name is not in the art catalogues or exhibition lists, and especially of the impoverished foreign nobleman with his gallery of old masters for sale.

There are rumors of the sale at auction in February next of one of the most important private collections of pictures in America.

AMONG THE ARTISTS.

Thomas Mostyn, who last year scored a success with his religious picture, "Gethsemane," held recently an exhibition at the Doré Gallery, London, giving examples of his talent in quite a different light.

The success of Vance Thackery's set of billiard color-prints, which have rapidly been taken up, not only in England, but on the Continent as well as in America, has induced the Fine Art Society to publish a similar set by the same artist, which received honorable mention in the Water Color Club's exhibition.

Wilhelm Funk, who has been for three weeks past in Montreal, where he has been painting the portraits of Sir George and Lady Drummond, will return to New York next week and will soon hold an exhibition of his recent portraits at the Fishel, Adler and Schwartz Galleries. The artist held a display of recent work while in Montreal.

William M. Chase has just completed a three-quarter length portrait of John S. Kennedy, a gift to the Presbyterian Hospital from the Association of Nurses. Mr. Chase spoke with enthusiasm of his trip abroad this season with a class. Five weeks were spent in England. Having given up his Shinnecock school that he might be free to spend each Summer in Europe, he has arranged to visit Madrid next year, again taking a class with him.

Otto von Krumhaar, the portrait painter, wishes the report published in several papers that he is a Servian, denied. He is a native of Vienna. Nor is he, as was also stated, occupying Hubert Vos's Studios in the Bryant Park Building. He has those occupied last season by Mr. Vos, who has other apartments this season on the same floor of the Bryant Park Studio Building. Portraits of Mrs. von Krumhaar and their little son, one of the boy alone, one of Count Solmz, formerly German ambassador to Rome, are now on view in the Viennese artist's studio, while he is at present working on portraits of E. H. Harriman and Governor Odell.

Mr. Hubert Vos has just completed a full length, standing portrait of Mrs. Arthur Curtis James, and is now busy on a portrait of Judge Wm. B. Hornblower.

The Viking ship, recently unearthed at Slagen, in Norway, according to Prof. Montelius, is a pleasure yacht of the period, having several marked characteristics which distinguish it from the Gokstad ship. The shutters closing the oar-holes and the shields along the gunwale are absent, proving that the ship was not intended for warfare or long cruises. It is very low amidships. Several costly carved objects were also found, such as sledges, in which even the coachman's foot-board is decorated with a handsome carved design, and numerous small figures of men and animals. One object was part of a walking-stick, the handle of which was carved as a dog's head in fine, almost modern style. Gangways to ships were also found, and oars handsomely ornamented, and so well preserved as to warrant the use of them to-day.

The many friends of Messrs. Roland, Charles and Edmund Knoedler are extending sincere sympathies to them on the sudden death of their mother, Mrs. Michel Knoedler, the widow of the founder of the well known firm, which took place in Paris last week. Mrs. Knoedler was a remarkable woman. She was 79 years old and active and vigorous, taking a long walk every day. Her death was due to the bursting of a varicose vein and was almost instantaneous. The interment was in Pere La Chaise in the family plot. A requiem mass was said at the St. Vincent de Paul Church here on Tuesday. The two sisters of Messrs. Knoedler, Mmes. George Bally and Jan Chelminski, reside in Paris.

In the death of Horace Walcott Robbins last week another Academician has passed away. Mr. Robbins was for many years an associate, and later was Secretary and Vice-President, of the old institution. He was a popular and well known officer and artist. Born in Mobile, Alabama, in 1842, he came to New York as a boy, so that his Southern birth was not generally known.

He married Miss Mary Phelps in 1872, and went abroad to pursue his art studies. He had been a pupil of the late James Hart and of Frederick E. Church, and had at one time considerable reputation as a landscape painter.

It is unfortunate that such a collection of mezzotints, etchings and prints as that owned by the late Walter S. Carter, of Brooklyn, should not have been left to the art club or the Brooklyn Academy of Science. It seems he died intestate, and his executor will have to sell in order to settle the estate.

There is just now an interesting group of portraits by Dutch, French and English masters of the court families of their time and countries to be seen in the portrait room of L. A. Lanthier's Old Curiosity Shop, No. 345 Fourth Avenue.

An important event in San Francisco art circles has been an exhibition of fifty studies of Japanese life, of unusual color and sentiment, by Helen Hyde. It is reported that Miss Hyde will exhibit here during this winter.

The present exhibition at the Print Rooms, Boston, will last for some weeks and embraces specimens of the art of the engraving produced in this country up to about 1812. Although these evidences of the beginning of artistic effort in America, especially for the portrayal of early American life, are interesting, the fields they represent have not hitherto been systematically exploited. The present exhibition is thought to be the first of its kind.

At the Fifth Avenue Art and Book Shop, Miss Elizabeth Shippen Green is holding an exhibition of her drawings. The delicate, refined and graceful art of Miss Green is too well known to need description. Suffice it to say that the present drawings have all the charm and attractiveness associated with her earlier work.

William T. Dannat, who is known to the New York public as the painter of the Quartette, now at the Metropolitan Museum of Art, has received a commission to paint a portrait of the Spanish queen mother, and has gone to Madrid for that purpose.

The Whipple School of Art, at No. 900 Sixth Avenue, was opened last spring, and after the summer vacation it again resumed work on September 1st with an increased number of students. The present prospects are most promising. Charles Ayer Whipple, the director, was a pupil of Bouguereau at the Julian Academy and has modelled his school accordingly.

One of the instructors at the school is Howard Chandler Christy, who teaches the illustration and water color classes. The painting and life classes are under the supervision of Mr. Whipple.

A prize of ten dollars is offered next week for the best drawing from life; this will be repeated frequently during the year. Colonel Pope has presented a lady's bicycle, to be awarded at the end of the term for the best head done at the school in oil, water color or pastel.

Among Mr. Whipple's recent portraits are those of Henry Dexter, now on exhibition at the Schaus Gallery, and the one of Major-General Granville M. Dodge, which is hung in the billiard room of the Waldorf-Astoria.

Mr. Whipple's portraits of men and women famous in this country's history are widely known.

His studio in the Sherwood is one of the most artistic in the city and contains an interesting collection of antique furniture and Flemish tapestries.

Misses Anna V. Hyatt and Abastena St. L. Eberle, the young women whose piece of sculpture "Men with Bull" shown at St. Louis, brought them such deserved reputation, are showing some recent sculptures at the Fifth Avenue Art and Book Shop, No. 259 Fifth Avenue.

Scott Dabo is giving a series of Sunday afternoon receptions at his studio, No. 25 East Fourteenth Street.

A cameo emerald set in rose diamonds is an artistic and unusual piece of jewelry at the "Fleur-de-Lys," 430 Fifth Avenue. Not only is the setting unique, but the cutting of the stone is remarkably well executed.

A highly interesting performance with the needle on copper is Jacques Reich's recently completed portrait of Daniel Webster, taken from a daguerreotype in the possession of the Century Company. The head is, perhaps, three-quarters the size of life, seen in three-quarter view, and the dignity of expression, the strength of character, and forcefulness generally are unmistakably conveyed. As a technical achievement the work takes high rank. The same etcher is remembered by portraits of Washington and Jefferson, Hamilton, Franklin and President Roosevelt. The prints may be seen at the studio of Mr. Reich, 2 West Fourteenth Street.

William Macbeth says in a recent article: "American art, I confidently predict, will have the attention and consideration of picture lovers, in the season which we have now entered, such as it has never before enjoyed. Its turn has been coming slowly, but none the less surely, and not because of any whim or fashion, but because it deserves it. If this were not true it could not win, the popular prejudice having been in favor of foreign pictures. Judicious makers of exhibitions have helped much to stimulate the growing reverence for the work of our artists. The annual club exhibitions have probably been leaders in the educational work."

HERE AND THERE.

The Society of Art Collectors gave a dinner at the Lotos Club recently, to celebrate the success of the Comparative Art Exhibition, which closed its four weeks existence at the Fine Arts Galleries Sunday night last. The financial results of the display were not made public. There were congratulations exchanged on the success of the exhibition, which, while it fell short, in critical estimation, of its title of comparative, was still a beautiful and artistic display and one which towards its close, at least, had a gratifyingly large attendance.

Mr. Henry Wolf, of 152 East 86th Street, New York, faithful to his promise, made some years ago, to keep alive in these days of process work which floods the publications of the country, the art of wood engraving, has just finished an engraving of the famous portrait of Thomas Carlyle by Whistler.

The artist has printed a limited number of proofs on Japanned paper for framing or the portfolio. These are delightful and sympathetic reproductions of the great portrait, and have a softness, delicacy and refinement that process work can never possess. For nearly a decade Mr. Wolf has been the only worker of his profession in the high art field.

The memorial exhibition of thirty-three pictures by the late Robert C. Minor at the Lotos Club, this week, and which made a timely and appropriate opening of the club's series of monthly art displays for the season, was a surprise, even to the admirers of Minor's art, and a revelation to those art lovers who had not known or studied his work.

As a rule "one man" displays, especially when composed of so many examples as that at the Lotos, are more or less monotonous and at times tiring. It is the best tribute to the ability and versatility of the dead landscapist that the display produced only impressions of pleased surprise and delight.

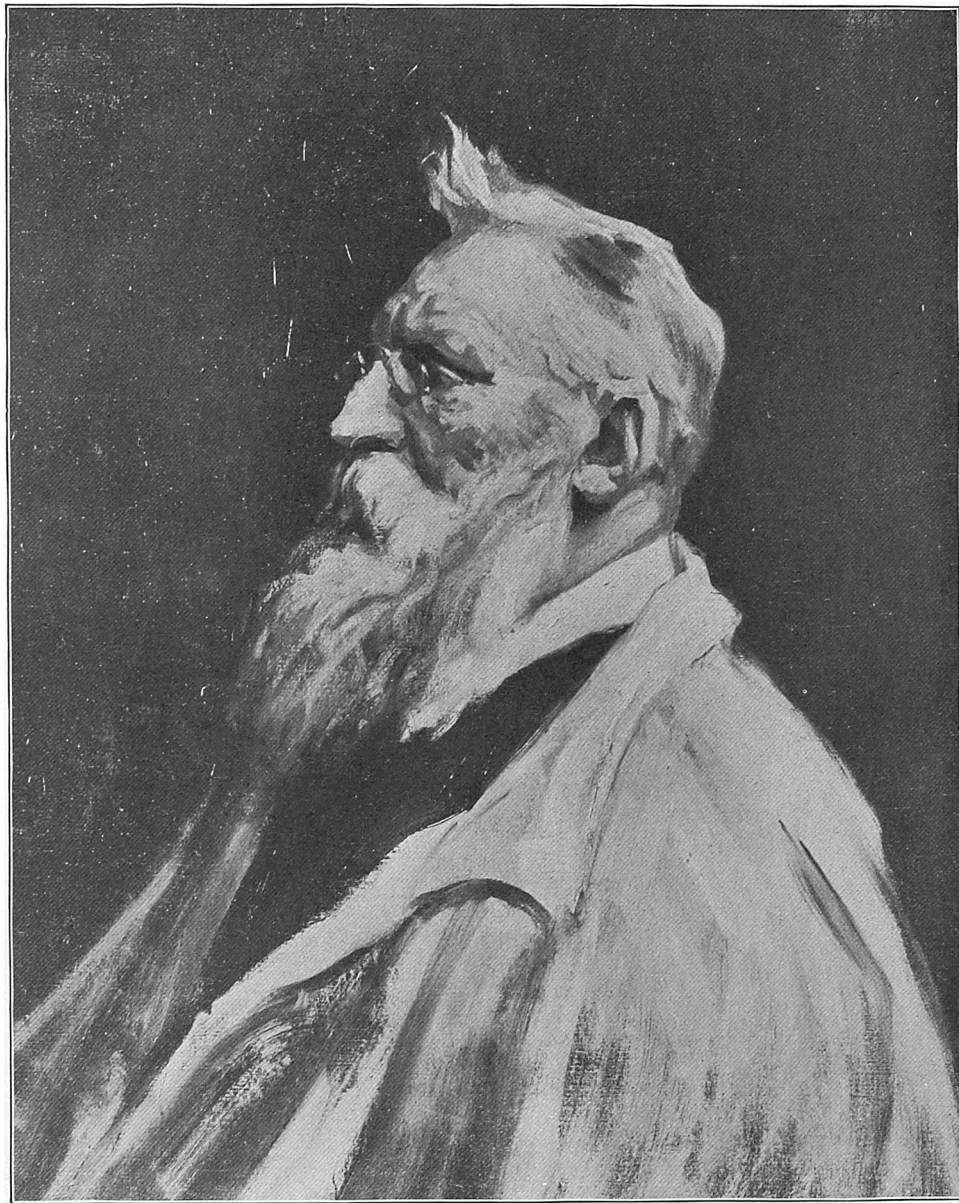
The examples were well chosen. They ranged from the large and splendid "Sundown Near Easthampton" of Mrs. Frederick Billings and the equally large and strong "Pool at Fontainebleau" of Mr. Homer Lee, to the little "Evening" of Mr. C. F. Street, with its delicate color scheme. The poetic quality of Minor's landscape art permeated all the canvases. In his way, and as a colorist, he was as true a poetic painter as was Wyant. Minor loved the richer hues, the "low sun that makes the color"; and his sunset skies glow with rich warmth of hue. The exhibition was suited to every taste, and it was interesting to note how opinions differed as to the relative or individual value of each canvas. Some preferred the moonlights, others the sunsets and still others, the quiet landscapes, painted at other hours of the day. Perhaps the "Old Mill at Sunset" of Mr. Isaac Seligman, the "Midsummer Evening" of Mr. Lyman Bloomingdale, and Mr. F. S. Smithers' "Twilight" were the most admired, with the larger canvases above noted. It was gratifying to note that so many well known American collectors own examples of Minor, and the Lotos display will add to the interest of the coming sale of the dead painter's works at the American Art Galleries.

A little group of Dutch watercolors at the Klackner Gallery, and which comprises examples of Steelink and Franken, a sheep piece by Maris, and figure works by Blommers and Neuhuys, is interesting and well arranged.

At the Knoedler Galleries, 355 Fifth Avenue, there are now among other important and interesting canvases recently hung, a large, full length by Ridgway Knight, a picture of a French peasant mother and child, in his best manner, a life size and striking head of a bull by Rosa Bonheur, a characteristic and delightful out-doors, with figures, an early century fashionable luncheon party by the side of a French river, by Francois Flameng, a strong restful landscape by the Englishman, B. W. Leader, an unusually fine Monchablon, and small and well chosen examples of

Admirers and lovers of the early English, and especially of the Norwich school, and that master landscapist "Old Crome" and his followers, will find at the Blakeslee Galleries in the Knickerbocker Trust Company's building at Fifth Avenue and 34th Street, several fine canvases thoroughly representative of the school.

There is a splendid rich landscape by "Old Crome" himself, "Ringland Hill," another by Ladbroke, deep and rich in color quality, and still another by John Dean Paul, with fine distance effect, and delightful atmosphere. A large figure



PORTRAIT OF RODIN
By Walter Florian

Mauve, Steelink, Jacob Maris and D. H. Masterbroek of the Dutch, and of Chialiva, Frappa, Ziem and others of the modern French school.

Miss Juliet Thompson's full length pastel portrait of a lady, and a half life size portrait of a boy and a dog by Fraser, are also attractions in these galleries.

The Portrait Show at the Ehrich Galleries, No. 8 West 33rd Street, closes positively next week. The time of the exhibition has been twice extended in response to a popular demand. Those portraits which seem to have conveyed the greatest artistic pleasure have been the Admiral Russell, by Sir Godfrey Kneller, the portrait of a lady, by Ferdinand Bol, the portrait of Thomas Gregory, by Sir Henry Raeburn, the little "Rembrandt," the "Countess of Chesterfield," by Sir Peter Lely, the portrait of Lord Wharton, by Daniel Mytens, and the full-length portrait by Sir Anthony Van Dyck. It is possible that Mr. Ehrich will send some of his best examples to the coming Portrait Exhibition at the Chicago Art Institute.

work by De Gelder, "The Aged Simeon Blessing the Child Jesus," has Rembrandtish quality, and is worth close study.

In the same galleries are two remarkably fine examples of the American painter, Thomas Sully, portraits from the noted Manigault collection, of Charleston, S. C.

Long Sang Ti and Co., 307 Fifth Avenue, has many interesting art objects from the far east. Among them rare old Chinese porcelains of the Ming Kwanghe, Yungchin and Kun-Lung periods. Also noticeable are the fine specimens of Ramma carvings, old Cloisonne and fine examples of enamels on silver.

At the Wunderlich Galleries there are some fine specimens of colored prints by S. Arent Edwards, dainty Japanese paintings on silk and paper, also clever works by many eminent artists.

Mrs. E. St. John Mathews was the one woman sculptor represented on the international jury of awards in the sculptures group at the World's Fair, St. Louis.

At the galleries of Edward Brandus, No. 391 Fifth Avenue, there are now some exceptionally well chosen and charming examples of the early French school—all decorative and full of grace and refinement. They include a portrait of the Duchess De Bourgogne, by Mignard; a bust portrait of a lady by Largillière, and an exceptionally important bust portrait of Louis XIV., when 36 years old, by Mignard. This last canvas is notable for its expression, color and painting of the details of costume. The early English school is represented by a splendid Romney, a three-quarter length portrait of a lady, in his best style, and another three-quarter length seated portrait of a high born Englishwoman, by Sir Thomas Lawrence. These important portraits give the handsome galleries of Mr. Brandus especial charm and attractiveness.

Among other interesting canvases now at the Oehme Galleries, 384 Fifth Avenue, are a splendid Van Marcke, superior, if possible, to the example of the same painter recently at these galleries and noticed in these columns, a strong Schrever, thoroughly characteristic, several examples of Thaulow, including three of his characteristic subjects, the snow, night and stream, several Ziem, and two delightful Corots, with other examples of the Barbizon and the more modern French and European schools.

Some interesting canvases were placed on view at the Durand-Ruel Galleries this week. They include a cabinet sized Boudin, the "Port of Havre," in soft grays and blues; a characteristic Daubigny, cool and fresh in color, and unusually large and important examples of Corot and Daubigny—the Corot a landscape with almost a Constable subject, having splendid distance and depth, and the Daubigny, a river view in dark tones, with an exceptionally fine sky.

They are preparing at the Yamanaka Galleries, No. 254 Fifth Avenue, for an exhibition of Oriental porcelains, curios, bronzes, etc., at the American Art Galleries, to open there on Dec. 31, and to be followed by a sale at auction of the objects to be shown, beginning at the Galleries on January 5.

This coming exhibition and sale will attract art lovers, and especially when it is known that some of the choice objects shown by the well known house at St. Louis will be shown. Among some of the more important specimens and objects at the Yamanaka Galleries are a selection of modern Japanese cloisonnes, most brilliant and beautiful in color, and some ox blood and sang de boeuf pieces that will delight the heart of a collector. These, with large and fine Japanese bronzes, wood carvings, netsukes, jades, etc., make a most artistic display.

A good and well selected collection of old pictures, many by famous brushes, are now to be seen at the E. Gimpel and Wildenstein Galleries, 250 Fifth Avenue. These include examples especially of the early Dutch, Flemish and French schools. The Paris house of this firm has recently sold to the Louvre a statue in stone of the Virgin and Child, of French workmanship of the fifteenth century.

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